

## Message Text

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PAGE 01 NEW DE 14382 251530Z

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ACTION NEA-10

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FM AMEMBASSY NEW DELHI

TO AMEMBASSY MOSCOW IMMEDIATE

SECSTATE WASHDC 4804

LIMITED OFFICIAL USE NEW DELHI 14382

FOR SECRETARY'S PARTY; ALSO PASS AMBASSADOR MOYNIHAN

E.O. 11652: N/A

TAGS: OVIP (KISSINGER, HENRY A.)

SUBJECT: SECRETARY'S VISIT TO INDIA--GIFT OF MOTION PICTURE  
PRINT

REF: STATE 230715

1. IN THE EVENT THAT THE SECRETARY WISHES TO PRESENT A COPY OF  
THE NEW COLOR FILM "COOMARASWAMY'S DANCE OF SIVA" TO THE PRIME  
MINISTER OR THE FOREIGN MINISTER, HERE ARE POSSIBLE TALKING  
POINTS: -- THIS IS LESS A GIFT IN THE USUAL SENSE--MORE AN  
OPPORTUNITY TO CALL ATTENTION TO A WELCOME EXAMPLE OF INDO-  
AMERICANCULTURAL COOPERATION.

-- THIS IS A 40- MINUTE COLOR FILM MADE BY AN INDIAN FILM  
MAKER (CHIDANANDA DASGUPTA) ON BEHALF OF OUR AMERICAN EMBASSY'S  
CULTURAL SECTION (USIS) ON THE SUBJECT OF THAT GREAT CEYLON-  
BORN ART SCHOLAR, COOMARASWAMY, WHO SPENT 30 YEARS IN BOSTON,  
INTERPRETING INDIAN ART TO AMERICA, TO THE WORLD AND, INDEED,  
TO INDIA ITSELF.

-- YET IT IS LESS A FILM ABOUT THE MAN THAN ABOUT ART AND, AS  
COOMARASWAMY ALWAYS STRESSED, ABOUT WHAT ART TEACHES ABOUT  
THE FAITH AND PHILOSOPHY WHICH SUSTAIN AND GIVE DIRECTION TO  
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PAGE 02 NEW DE 14382 251530Z

A GREAT AND ANCIENT CIVILIZATION.

-- ALTHOUGH COOMARASWAMY LIVED IN INDIA FOR ONLY A DECADE, INDIA WAS THE SOURCE OF HIS LIFE'S WORK, WHETHER HE WAS INTERPRETING MINIATURES AT HIS DESK IN BOSTON OR EXPLORING INDONESIAN TEMPLES THAT REFLECTED THE EASTWARD SPREAD OF INDIAN CIVILIZATION.

-- COOMARASWAMY HAS LEFT US TWO GREAT LEGACIES: THE MAGNIFICENT ORIENTAL ART COLLECTION OF THE BOSTON MUSEUM OF FINE ARTS, OF WHICH HE WAS CURATOR, AND A LIFETIME OF RESEARCH AND WRITING-- OVER 500 PUBLISHED ITEMS--UPON WHICH ALL SCHOLARS SINCE HAVE DRAWN. THE FILM IS A TRIBUTE TO HIM. BUT ALSO TO THE INDIAN CIVILIZATION THAT INSPIRED HIS WORK.

2. FOLLOWING, FYI, IS A SUMMARY OF THE FILM: THE STORY OPENS IN CEYLON AND SHOWS HOW THE YOUNG, UNIVERSITY OF LONDON-EDUCATED GEOLOGIST, COOMARASWAMY, FINDS HIS ATTENTION DRAWN TO THE ART OF THE GREAT BUDDHIST TEMPLES OF CEYLON; HOW HIS NEW INTEREST LEADS HIM BACK TO INDIA, HIS FATHER'S HOMELAND AND THE FOUNT OF THE ART HE HAS COME TO ADMIRE. IN INDIA, FOR NEARLY A DECADE HE STUDIED THAT ART. THE VIEWER, IN TURN, WITNESSES THESE TREASURES WITH HIM AND HEARS HIS DESCRIPTIVE INTERPRETATIONS OF THEM--QUOTED FROM HIS WRITTEN WORKS.

COOMARASWAMY ALSO FOUND INDIA'S ANCIENT ART STILL ALIVE AMONG ITS PEOPLE--AS IN THE CLASSICAL DANCE. HERE THE FILM INTERCUTS A CONTEMPRARY CLASSIIFL INDIAN DANCE PERFORMANCE, THE DANCE OF SIVA, WITH ANCIENT DEPICTIONS OF THE LORD OF DANCERS' STORY. IN CONCLUSION, THE FILM DEALS WITH COOMARASWAMY'S WORK IN BOSTON AND HIS RISE TO WORLD FAME AMONG ART SCHOLARS. ON-CAMERA TRIBUTES TO HIM ARE PAID BY AMERICANS WHO KNEW AND WORKED WITH HIM.

3. BOTH THE DCM AND PAO HAVE VIEWED THE FILM AND CONSIDER IT TO BE WELL-MADE AND ENTIRELY SUITABLE FOR PRESENTATION PURPOSES.

4. GOI PROTOCOL HAS SUGGESTED THAT IT MIGHT BE MORE APPROPRIATE TO PRESENT A COPY OF THE FILM TO THE FORMIN, BUT WE FEEL QUITE SURE THAT IF THE SECRETARY WERE TO GIVE IT TO THE PRIME MINISTER LIMITED OFFICIAL USE

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PAGE 03 NEW DE 14382 251530Z

THERE WOULD BE NO OFFENSE. DUPLICATE, PHONOGRAPH ALBUM-LIKE CONTAINERS HAVE BEEN SUITABLY INSCRIBED FOR PRESENTATION TO EITHER ONE.

5. WE OUGHT TO KNOW THE SECRETARY'S WISHES ON THIS IN ADVANCE, SINCE WE WOULD WANT TO ALERT GOI PROTOCOL.  
SCHNEIDER

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## Message Attributes

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